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sation, his essays and lectures, which were largely elaborations of his more informal discourses, miss something of the intimate personal quality of his speech. His talent for mimicry in voice and facial expression was inimitable.

But Mr. Keppel was not merely a clever anecdotalist and a brilliant *causeur*. His knowledge of the history of etching and engraving, combined with the acuteness of perception and solid common sense, gave to his opinions and pronouncements a very real value. He was a true philosopher. His wide experience of the world and the kind of intellectual cosmopolitanism which he derived from it, endowed him with a breadth of view and a freedom of personal judgment which time ripened into rare sagacity and understanding. Shrewd and humorous, kindly and wise, he has left an admirable portrait of himself in the chapter of his book, "The Golden Age of Engraving," entitled "Chiefly Personal," which is surely one of the most savory autobiographical fragments

in our literature. With his acquisitive intelligence, his wideness of reading, his marvelous memory, especially in the field of poetic literature, and his fondness for unfamiliar facts and linguistic curiosities, he had, indeed, a touch of the tribe of Montaigne in his composition. He thus belonged to the old New York rather than to the new, and it was characteristic of him that when Mr. Pennell came here to make a series of etchings, Mr. Keppel should have suggested for subjects the older sites and scenes of the city, as it was of the distinguished etcher that he should have discarded these suggestions, and devoted himself exclusively to the delineation of our new aerial architecture. In the feverish haste of our change, men, no less than material landmarks, pass almost unnoticed; but that note of conservatism of which Mr. Keppel possessed the sure instinct still persists among us, and it will not permit his strongly and delightfully characterized individuality and useful life work to be forgotten.

## THE ARTIST IN WAX FRUIT

A PAINTING BY ANNA WHELAN BETTS

ON the opposite page will be found a reproduction in color of a painting by Anna Whelan Betts, entitled "The Artist in Wax Fruit (1840)," which is published, just as it appears here, in the August number of *The Century Magazine* and is included in this number of ART AND PROGRESS with the permission of The Century Company.

There is something both quaint and charming in this illustration of other days. Who that has passed into the quiet shade of middle age does not remember the wax flowers and fruit of 1840? In solemn dignity they stood, under costly glass bells, upon the marble-topped table in the stately, disused parlor, the product of the artist of the family, to be regarded with admiration and awe. With this recollection flock other memories—hair-cloth furniture, flowered carpets, long pier glasses, lace

tidies. Miss Betts' picture is delightfully reminiscent of the spirit of the time.

This picture was painted with the object of reproduction, for which it proved admirably adapted. It is primarily an illustration, emphasizing incident and claiming temporary attention. For this reason, however, it merits no less praise.

Miss Betts was born in Philadelphia and her home is now on the Old York Road a few miles from that city. She studied first at the Pennsylvania Academy of the Fine Arts, then briefly in Paris, and finally under Howard Pyle.

Color printing, of which this inset is an excellent example, has gained rapidly in artistic quality as well as popularity. This progress is due in no small measure to the interest taken and the experiments made by *The Century Magazine*, which has since the first done much toward encouraging art in America.



THE ARTIST IN WAX FRUIT (1840)

PAINTED FOR THE CENTURY BY ANNA WHELAN BETTS